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Jagens zu unterziehen, zumal der Bauer, gegen den Brant überhaupt ein Häkchen hat,* dem Adel oft genug den Vorteil wegschnappt. Freilich die grossen biblischen Jäger, Nimrod und Esau, wurden von Gott verlassen, weil auch sie, von der Jägerei in Anspruch genommen, seiner vergassen. Hubertus und Eustachius-Placidus führten trotz ihres Jägerhandwerks ein heiliges Leben.

Seinen Jägernarren lässt Erasmus die Bauern unmittelbar folgen, die ins Wesen hinein Bauten aufführen, welche weit über die ihnen zur Verfügung stehenden Mittel gehen. Es kann keinem Zweifel unterliegen, dass die Quelle für den Gedanken in Brant's NS., Cap. xv, zu suchen ist.

BRANT, NS. Cap. xv.

Wer buwen wil, der schlag
vor an,
was kostens er darzū müsz
han,
er würt sunst vor dem end
abstan.

Von narrechtem anslag.

Der ist ein narr, der buwen
wil
und nit vorhin anschlecht
wie vil
das kosten werd, und ob er
mag
vollbringen solchs, noch sim
anschlag.
vil hant grosz buw geschla-
gen an
und möchtent nit darbi be-
stan.

(Beispiele: Nabuchodonosor, Nimrod.)

wer buwen wil, das in nit
ruw;
der bdenk sich wol, e dann
er buw;
dann manchem kumt sin ruw
zū spat,
so im der schad in seckel
gat.
wer etwas gross wil under-
stan,
der soll sin selbst bewerung
han
ober mög kumen zū dem stat,
den er im für genomen hat,
domit in nit ein gluck zūfall

ERASMUS, 'Encomium.'

Et his (i.e. stultis venatori-
bus) simillimum genus eor-
um, qui insatiabili aedifican-
di studio flagrant, nunc ro-
tunda quadratis, nunc quad-
rata rotundis permutantes.
Neque vero finis ullus, neque
modus, donec ad extremam
redactis inopiam, nec ubi
habitant, nec quid edant
supersit. Quid tum postea?
Interim annos aliquot sum-
ma cum voluptate peregre-
rent.

und werd zū spot den men-
schen all,
vil weger ist, nüt understan,
dann mit schad, schand, ge-
spöt ablan.

HERMANN SCHÖNFELD

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ENGLISH LITERATURE.

Peyton's Glasse OF Time. 12mo, pp. xxxvii,
177. New York: JOHN B. ALDEN, 1891.

THIS quaint and attractive volume was published during the reign of James I. of England, the first part appearing in 1620, the second in 1623. There is a copy of the original edition in the library of the British Museum and in the library of Harvard College. For a long period the book seems to have faded out of memory, being forgotten even by scholars and specialists. More than thirty years ago, the *North American Review* (October, 1860), advocated the publication of a new edition, but not until recent times did the suggestion meet with a cordial response, and result in preserving to the scholar of our day this pleasing memorial of a time almost contemporary with Shakespeare, and fully contemporary with Bacon, Ben Jonson, and the youthful days of Milton. A well-known gentleman of Staunton, Va., who is endowed with keen æsthetic sympathy and genuine literary discernment, is to be credited with the publication of the volume in its present form, he having reproduced the work during a sojourn in England from the original copy in the British Museum. Much of the interest of the book lies in the fact that its theme is identical with that of Milton's 'Paradise Lost,'—the creation, temptation, and fall of man. The riming verse in which it is written would have incurred the disapprobation of Milton in his later days, when his aversion to the beggarly bondage of riming had become thoroughly fixed and established. We can see no sufficient reason for assuming that the 'Glass of Time' was one of the prototypes or models of 'Paradise Lost.' The claims advanced in the same direction for Cædmon and Vondel are not satisfactory or convincing. However ingenious the argument, or however marked the likenesses that may be pointed

*Vide lxxiii, Zeile 4-6: "on arbeit leb und sig ein her"; lxxii, Z. 47: "der adel hat kein vorteil me." (Bauern-dünkel).

out, in conception or in phraseology, Milton's latter day reprobation of rime, except under special conditions, as well as the circumstance that the theme of his great epic is many centuries older in English literature alone than Peyton's era, is a sufficient refutation. Despite this concession, the charm of the book is rare, and it affords a rich field for the elucidation of English literature during the first quarter of the xvii. century. We purpose to notice its characteristics of style, not that they are exclusively peculiar to the writer, but on account of their illustrative value to the student of our linguistic development during the age of 'wise Bacon' and 'brave Raleigh.' The Dedications to James I., Prince Charles, and the Lord Chancellor Bacon, are in point of merit above the typical style of the time, and of later times as well.

The edition of the book before us contains all that is definitely known in regard to the life and work of Peyton. He was a Royalist in politics, an Anglican in religion, a lawyer by profession. He died in 1626, the death year of Bacon, at the age of thirty one, before he had completed his work in accordance with the original design. Milton was then a lad of eighteen and was seeking inspiration from the Galahads and Percivals of the Arthurian myth, rather than from the story of man's first disobedience.

Let us note some of the characteristic forms and usages that mark the author's language; they appeal to the student from the philological, as well as the literary point of view.

In Part i, Stanza 4, we find the verb *conster* to create or produce consternation.

"And as a foul mishapen pointed monster
Conceit of her as all the world doth *conster*."

The word *cashier* had not in Peyton's time acquired its exclusively technical or specialized sense, as is illustrated in the following examples: it was tending towards it, as may be seen from "Othello" I, i, 48, and from other familiar Shakesperian passages.

Stanza 8, Part i:

"The angel which against the Lord did swell,
He quite *cashiered* and cast him down to hell."

Stanza 73, Part i:

"*Cashier* them both out of that lovely place,
'To die a death in miserable case."

Baine as a verb to prove a bane or injury.

Stanza 78, Part i:

"Alas, weake man what can it do thee good
To know the tree that thus has *bained* thy blood"?

Also Stanza 78, Part i:

"Still to this day maintaining errors plaine,
To tell the fruite that thus themselves did *baine*."

Minion has its characteristic Elizabethan and French sense of *favorite*, *darling*. Stanza 14, Part i:

"Now tell me Rome that thinkst thyself the *minion*,
Christ's only Vicar in thine own opinion."

Hoddy Loddy. Stanza 4, Part i:

"But to God's people should remaine no rest
That toyle and travell painfull works always,
And *Hoddy Loddy*, Topsy Turvey play."

Puritant is the characteristic form for Puritan. Stanza 59, Part i:

"The *Puritant* he is again as nice
As those uncivill in their clamorous vice."

See also stanza 123, Part i; Stanza 160, Part ii. *Azed*. Stanza 161, Part i:

"In all the world how well I may compare,
To *azed* Enoch walking in the air."

Venter. Stanza 19, Part ii; also Stanza 24, Part ii:

"Or like a man that *venters* for a prize,
Hood winckt and made starke blind in both eyes."

The form *venter* survives in provincial usage. *Urcked*. Stanza 20, Part ii:

"Even so is Adam in that *urcked* place,
The flaming sword still blazing in his face."

Amates. Stanza 20, Part ii:

"The radiant splendor of the Cherubims,
Dazles, *amates*, his tender eyesight dims."

Also Stanza 161, Part ii:

"*Amates* his mind and scared conscience pricks."

Labroious. Stanza 41, Part ii:

"When the dear painful wise *labroious* Bee,
Ten thousand ways about heavens blossoms flee."

Simulize. Stanza 69, Part ii:

"False hypocrite how canst thou *simulize*
Before my face thy actions foul disguise."

Bespaked. Stanza 69, Part ii:

"Why is thy soul thus pestered with a sore,
Rankled, *bespaked*, like a rotten core."

Partialize. Stanza 72, Part ii:

"No outward form can make thee *partialize*,
Thou lookst upon the inward sacrifice."

Gurnes=*grins*, a word familiar to students of Elizabethan literature. Stanza 74, Part ii:

"Whilst those returned like to a dog that *gurns*,
That back againe unto his vomit turns."

For an example of the word in modern literature, see Browning's "Old Pictures in Florence," stanza 9.

"And here where your praise might yield returns,
And a handsome word or two give help,
Here, after your kind, the mastiff *gurns*,
And the puppy pack of poodles yelp."

In Part ii, Stanza 83, we have a proximate parallel to a well-known Tennysonian passage:

"Even then he takes occasion by her lock,
Singles forth Habel from his harmless flock."

See Tennyson's "Dedication to the Queen," stanza 8.

"And statesmen at her council met,
Who knew the seasons when to take
Occasion by the hand and make
The bounds of freedom wider yet."

In Part ii, Stanza 116, we have an example of the rhematic *to* which is by no means common in Elizabethan English.

"That she shall be the object of his eye,
His darling deare from her to *never* flye."

Foretype used as a verb, see "Dedication to the Lord Chancellor Bacon," stanza 1; also Stanza 170, Part ii:

"The King himself (T'immortalize thy fame)
Hath in thy name *foretyped* out the same."

The student of Tennyson will recall the use of *type* as a verb in "In Memoriam," section 118, stanza 4:

"Who thrive and branched from clime to clime,
The herald of a higher race,
And of himself in higher place,
If so he *type* this work of time."

The varied learning, classical, legal, historical, biblical, that Peyton condenses into his volume, excites our admiration, especially when we bear in mind that it was the work of a mere youth who did not live to bring it to perfection or maturity. We recall the achievements of Sackville, author of "The Induction,"

joint author of "Gorboduc," who prepared the way for the incoming glory of Marlowe, and himself abandoned literature for a political career, at the dawning age of twenty-six.

That Peyton was familiar with the Faust legend is evident from stanza 79, Part ii. Historical allusions, such as that to Elizabeth of Bohemia, stanza 143, Part i, forms like *pester*, *bepester*, which survive in America, words such as the Elizabethan *adust*, *idolize* in the sense of committing or practising idolatry, stanza 145, Part ii, require no comment or detailed explanation. It has been my purpose to point out such forms and expressions as are characteristic of the author and his epoch; whatever is merely general and not distinctive, has been, for the most part, ignored.

That Peyton's 'Glasse of Time,' in any marked degree influenced Milton's supreme epic, as to choice of theme, or mode of treatment, is a claim that cannot be made good by scientific analysis, or by any of the processes recognized by the student of comparative literature. Even with this abatement the work has the charm of strong individuality, as well as a rare vocabulary, and is worthy of revival in an age abounding in literary resurrections. For the special investigator of the Elizabethan and Jacobean time, it has a unique attraction. We cordially acknowledge the kindly offices of our Virginia friend, whose cultured tastes and sympathies have been instrumental in rousing it from the long slumber during which it came perilously near to complete oblivion.

HENRY E. SHEPHERD.

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ULRICH VON HUTTEN.

Ulrichs von Hutten Deutsche Schriften. Untersuchung nebst einer Nachlese von SIEGFRIED SZAMATÓLSKI. Strassburg: Karl J. Trübner, 1891. (*Quellen und Forschungen*, No. 67).

AMONG the many interesting figures which greet us on the threshold of modern German history, there is none—even Luther not excepted—more attractive than that of the scholar-knight with the laurel of the poet, the valiant champion of Humanism and the Reformation, Ulrich von Hutten.